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Dokuzuncu Hariciye Koğuşu ve *Mrs Dalloway* Romanlarında Bilinç Akışı ve İç Monolog Teknikleri

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Özet

Modernizm Avrupa ve Amerika'da sanatta, edebiyatta, müzikte ve mimarlıkta yirminci yüzyılın başında görülen bir akımdır. Bu çalışmada Türk Edebiyatından Peyami Safa'nın *Dokuzuncu Hariciye Koğuşu* ve İngiliz Edebiyatından Virginia Woolf'un *Mrs Dalloway* romanları modernist araçlar olan bilinç akışı ve iç monolog yönünden karşılaştırılmaktadır. Bu araştırmanın arka planında yer alan temel motivasyon, her iki romanda olaylar dikkat çekici bir benzerlikte ana karakterlerin düşüncelerinden anlatılmaktadır. Ancak anlatım tekniklerindeki farklılıklar da benzerlikler kadar dikkat çekicidir. *Dokuzuncu Hariciye Koğuşu*'nda bilinç akışı hasta kahramanın hastalık nöbetinin zirvesinde ortaya çıkarken, *Mrs Dalloway*'de Clarissa Dalloway'in iç çatışmaları daha ustaca ve rafine olan iç monologlar şeklinde sunulmaktadır.

Anahtar Kelimeler

Bilinç akışı
İç monolog
Dokuzuncu Hariciye Koğuşu
Bayan Dalloway

Makale Hakkında

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Stream of Consciousness and Interior Monologue Techniques in *Dokuzuncu Hariciye Koğuşu* and *Mrs Dalloway*

Abstract

Modernism is a movement seen in arts, literature, music and architecture in Europe and the USA at the beginning of the twentieth century. In this study, Peyami Safa's *Dokuzuncu Hariciye Koğuşu*, from Turkish Literature and Virginia Woolf's *Mrs Dalloway*, from English Literature are compared and contrasted in respect to modernist tools of stream of consciousness and interior monologue techniques. The main motivation behind this research is that the stories in both novels are narrated strikingly in a similar way which is through the main characters' thoughts. On the other hand, differences in narrative techniques in both novels are also striking. In *Dokuzuncu Hariciye Koğuşu*, stream of consciousness is present in the apogee of fits that the sick hero suffers; however, in *Mrs Dalloway*, Clarissa Dalloway's inner conflicts are presented in the form of interior monologue which is a subtler and refined way of emphasising the inner world of the main character.

Keywords

Stream of consciousness
Interior monologue
Dokuzuncu Hariciye Koğuşu
Mrs Dalloway

About Article

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Introduction

Modernism is represented as a turbulent time in Western literatures, particularly in English literature. Mathew Arnold's "Dover Beach" (1867) and T.S. Eliot's *The Waste Land* (1922) are the most cited in this sense. The main reason for this chaotic period is surely the incessant developments that occurred in science and technology between the 1840s and 1940s and the First World War which had effects on social, economic and political life around the world and Europe in particular. Therefore, the certainties of the Victorian Period such as the origin of human-kind and Cartesian positiveness that had long lived in technological and social life since then broke down for the artists and they were begun to be questioned in literary forms of modern times.

Its historical and social background includes the emergence of the New Woman, the peak and downturn of the British Empire, unprecedented technological change, the rise of the Labour party, the appearance of factory-line mass production, the war in Africa, Europe and elsewhere. Modernism has therefore almost universally been considered a literature of not just change but crisis (Childs, 2002, p. 14).

Since modernism as a period of time refers to a crisis, its literary forms refer to the chaotic works of literature as well. Modernism is a movement seen in arts, literature, music and architecture in Europe and the USA in the beginning of twentieth century. Most critics like Mackean (2005), Poplawski (2008) and Abrams (1999) pinpoint the start of modernism as the accession of Queen Victoria to the throne in 1837. Joseph Conrad (1857-1924), Virginia Woolf (1882-1941), James Joyce (1882-1941), Ezra Pound (1885-1972), William Carlos Williams (1883-1963) and T. S. Eliot (1888-1965) are the most known modernist authors. Their works were affected by the aura of the modernist period stated above and these kinds of works are called trauma literature (Davis & Meretoja, 2020, p. 2). Besides, the modernist works are fragmented, elliptical, disconnected and full of allusions. Particularly in novels, stream of consciousness technique which reflects the psychological dimensions of the characters in modern times is used commonly. Though the origin of modernism, according to some, is related to the 1890s, they all agree that high modernism developed in a fast way which had not been occurred since then (Poplawski, 2008, p. 15; Sanders, 2000, p. 506; Habib, 2005, p. 627; Childs, 2012, p. 14). The year 1922 is important for modernist literature in which James Joyce's *Ulysses*, T.S. Eliot's "The Wasteland" and with the other experimental works such as Virginia Woolf's *Jacob's Room* were published. The devastating effects of the World War I undermined moral faith, wholeness and strength of Western civilization and doubted the ability of the present literary forms to represent the acute discordant realities of the Great War. For instance, in "The Wasteland", T.S. Eliot replaced the ordinary sentence structure with the fragmented ones and he exchanged the traditional poetic discourse with unrelated parts. So, the reader has to collect the unrelated parts and find a valid meaning by himself. In other words, he/she fills the blanks by himself/herself in the narrative. In a similar way, in *Ulysses* (1922) and *Finnegans Wake* (1939) James Joyce distorted the traditional narrative structure through stream of consciousness and other innovative techniques. He also left the ordinary representation of characters and violated the ordinary sentence structure (Abrams, 1999, p. 167-9). While modernist literature, as stated above, deals with the turbulent reflections of the social and political unrest of the 20th century, in a different and wider aspect, modernism as a movement emphasizes the new and innovative forms in arts as stated below:

> 1. A commitment to finding new forms to explore how we see the world rather than what we see in it (e.g. the break with realist modes of narrative in favour of a stream of consciousness; in visual art, the emergence of Cubism, which represents objects as a series of discontinuous, fractured planes, all equidistant from the viewer, rather than using light and perspective to suggest pictorial depth containing solid, three-dimensional objects; in music, the abandonment of harmony in favour of tone).
>
> 2. A new faith in quasi-scientific modes of conceptualisation and organisation, for instance using basic geometric shapes like cubes and cylinders in the tower blocks of modernist architecture, as the expression of a rationalist, progressive society.
>
> 3. An ideologically inspired use of fragmented forms, like collage structures in art, and deliberately discontinuous narratives in literature to suggest the fragmentation and break-up of formerly accepted systems of thought and belief.
>
> 4. Aesthetic self-reflexivity, in which artefacts explore their own constitution, construction and shape (e.g. novels in which narrators comment on narrative forms, or paintings in which an image is left unfinished, with 'roughed-in' or blank sections on the canvas).
>
> 5. A clear demarcation between popular and elite forms of culture (e.g. intellectual distinctions made between atonal electronic music like Karlheinz Stockhausen's and modern jazz, or between modern jazz and rock, or between rock and 'pop', etc.).
>
> 6. A gradual growth of interest in non-western forms of culture, albeit as a way to reinvigorate tired traditional aesthetics (e.g. the interest that avant-garde photographers at the turn of the century took in Japanese prints; or the widespread interest of artists such as Picasso and Georges Braque in 'primitive' African masks) (Woods, 1999, p. 7-8).

As seen in the above explanations literary modernism has two dimensions. On the one hand, it tries to find new modes of representations for unprecedented technological improvements and on the other hand it tries to compensate for the unexpected devastating results of these improvements such as the World War I. Therefore, modernists seek to find new ways of expression in arts and literature and also feel nostalgia for what has gone in this fragmented world of modern life. In addition to these aspects, modernism in general represents an approach which is innovative, elitist and far from traditional forms: "It was frequently and unashamedly elitist, in that, for example, Modernist art stressed complexity and difficulty, and also emphasised that culture had changed in response to the machine age" (Childs, 2002, p. 19). Tew & Murray also clarifies the period and aspects of modernism as below:

> With its emphasis on the new Modernism became the overarching label for emergent intellectual movement that flourished from the end of the nineteenth century until the Second World War, producing radical ideas and art-works which selfconsciously attempt to reform existing conventions. Many of the early figures committed to a concept of modernist art and culture regarded themselves as 'radicals' or 'Bohemians,' part of the avant-garde (Tew & Murray, 2009, p. 208).

Therefore, as a literary movement, modernism tries to reflect this modern period of time in the history of the 20th Century in Western literatures. In the next part, modernist literature in general and stream of consciousness technique in particular will be discussed.

Modernist Literature and Stream of Consciousness

As a literary movement modernism is generally identified with novelty and as it is stated above, it includes the authors such as Joseph Conrad (1857-1924), Virginia Woolf (1882 1941), James Joyce (1882-1941), Ezra Pound (1885-1972) and T. S. Eliot (1888-1965). The characteristics of this kind of literature are "radical aesthetics, technical experimentation, spatial or rhythmic rather than chronological form, self-conscious reflexiveness, scepticism towards the idea of a centred human subject, and a sustained inquiry into the uncertainty of reality" (Childs, 2002, p. 18). These characteristics are also related to urban life, "championing as well as a fear of technology; technical experimentation allied with radical stylistic innovation; a suspicion of language as a medium for comprehending or explaining the world" (Childs, 2002, p. 19). Unlike the nineteenth century modes of poetics of mimesis, verisimilitude and realism, modernists "marked a clear movement towards increased sophistication, studied mannerism, profound introversion, technical display, self-scepticism and general anti-representationalism (Childs, 2002, p. 22). The characteristics of modern times and the elements of modernist literature including the social concerns stated above shifted the focus of literature from society to the individual. In addition to this, the developments in psychology and psychoanalysis paved the way for the modernist experimental technique called 'stream of consciousness'. The term is coined by Henry James, the American expatriate and innovator of narrative techniques in fiction. James was interested in human psychology, complexities of consciousness, perception and interpretation. Furthermore, his studies on the processes of consciousness, the structuring of perception, meaning and identity paved the way for other modernist writers such as James Joyce and Virginia Woolf. In fact, William James, the psychologist and brother of Henry James, first used the term 'stream of consciousness' in his *Principles of Psychology* (1890). In this period, the novels related to inner psychology of characters flourished. Besides, the techniques of dramatic monologue and stream of consciousness as well as innovative uses of rhythm, repetition and symbolism, the conscious and unconscious mind became important in modernist fiction. Hence, modernist writers began to reflect inner psychology of the characters through the technique of stream of consciousness in order to present the state of modern people. The main reason of this that the artists and writers of the day were influenced by recent and developing scientific, philosophical and psychological theories and they questioned knowledge, perception and language. The questions such as 'What is the meaning of life?' and How do we create meaning in the first place?' underpin so many of the technical experiments and thematic concerns of the time (Poplawski, 2008, p. 551-570). The interest in psychology and inner thoughts of characters in fiction is also revealed in Virginia Woolf's seminal essay 'Modern Fiction' (1919). In 'Modern Fiction' Woolf emphasizes the discontinuation, free circulation and variation of thoughts as follows:

> Examine for a moment an ordinary mind on an ordinary day. The mind receives a myriad impressions- trivial, fantastic, evanescent, or engraved with the sharpness of steel. From all sides they come, an incessant shower of innumerable atoms; […] Life is not a series of gig-lamps symmetrically arranged; life is a luminous halo, a semi-transparent envelope surrounding us from the beginning

> of consciousness to the end. […] Let us record the atoms as they fall upon the mind in the order in which they fall, let us trace the pattern, however disconnected and incoherent in appearance, which each sight or incident scores upon the consciousness (Stallworthy & Ramazani, 2006, p. 2089-2090).

As Woolf stated above the modern life is not linear or transparent as it was supposed previously and the mind of modern man is full of thoughts that disrupts his mind constantly. Therefore, to delineate the psychology of the modern man, the modern novel shows tendency towards the depths of the human mind. It has a desire to reach into characters' consciousness. Particularly, "in Flaubert and in James, novelistic realism became a matter of psychological realism, of close focus on the "fine awareness" of minds immersed in the complexities of modern life" (Matz, 2004, p. 53). Stream of consciousness is first pioneered by James Joyce in *Ulysses* (1922) and further developed by Virginia Woolf in *Mrs Dalloway* (1925) (Baldick, 2001, p. 244). So, stream of consciousness is a narrative method derived in the 1920s and it is the over flow of thoughts inside the characters' mind without "a narrator's intervention, the full spectrum and continuous flow of a character's mental process, in which sense perceptions mingle with conscious and half-conscious thoughts, memories, expectations, feelings, and random associations" (Abrams, 1999, p. 299).

Similar to stream of consciousness, interior monologue is also used for expressing the inner thoughts and feelings of the characters. It is the narrative technique of a character's self-description through his mental world. To James Joyce, the interior monologue is a situation in which "the reader finds himself established, from the first lines, in the thoughts of the principal personage, and the uninterrupted unrolling of that thought, replacing the usual form of narrative, conveys to us what this personage is doing and what is happening to him" (qtd in Matz, 2004, p. 56). Though stream of consciousness and interior monologue seem similar narrative techniques, they are not in fact. Firstly, stream of consciousness is the subject matter but interior monologue is the method of presenting it. Secondly, interior monologue is a special style of stream of consciousness. On the one hand, interior monologue presents the characters' own thoughts only about themselves without apparent intervention of a summary, memory, selecting a narrator or outer impressions and perceptions. On the other hand, stream of consciousness uses at least one or more items stated above such as summary, memory, selecting a narrator or outer impressions and perceptions that interior monologue avoids using. For example, stream of consciousness is interested in the connection between sense impressions and memory while interior monologue does not actually use it. So, if compared to interior monologue, stream of consciousness is a wider and general term which includes not only the characters' thoughts about themselves but also the other things filling the narration with senses and impressions about other people or things around. As different from stream of consciousness, in interior monologue the only interest is in characters' inner thoughts and feelings about themselves. So, after revealing the similarities and differences between stream of consciousness and interior monologue, in the following part, Peyami Safa's *Dokuzuncu Hariciye Koğuşu* is discussed in respect to these modernist aspects.

Peyami Safa and *Dokuzuncu Hariciye Koğuşu*

Among the thirteen novels written by Peyami Safa between 1922 and 1959, *Dokuzuncu Hariciye Koğuşu* (1930) is the only autobiographical one. Born in 1899, in İstanbul, as a man of literature, Peyami Safa came from an artisan family background. His father was a Serveti

Fünun poet, İsmail Safa, his grandfather, Mehmet Behçet Efendi was a poet and his brother, İsmail Safa was a journalist and author. From childhood Peyami Safa's life was full of sorrows. He lost his father when he was two years old and he also lost his brother ten months after his father's death. Besides, when he was nine years old Peyami Safa got a bone disease by which he was stricken in his whole life. After losing both his father and brother, Safa and his mother lived together in İstanbul. Though he was thin and sick, Safa went to school and worked at the same time. But he couldn't go on his school life and quit his formal education and continued his working life to support his mother. After a civil servant position in the post office department, he chose teaching. After teaching for four years between 1914-1918, he finally became a journalist (Ekiz & et al., 1984, p. 7-18). It is clear that the family and economic conditions and his chronic bone disease stated above defined the subject matter and narrative technique of *Dokuzuncu Hariciye Koğuşu*.

As for his working life, Safa, and his brother İsmail worked and published many newspapers. His first success in his literary life was the novel *Sözde Kızlar* in 1922. Though he did not have a proper education, he trained himself and had deep knowledge on psychology, philosophy, medicine and economics. Besides, Peyami Safa was one of the most prolific writers of his period and he wrote more than three hundred books. He even wrote his first novel *Eski Dost* when he was thirteen. Peyami Safa is one of the most important authors of psychological novel in Turkish literature since his style was different from his contemporaries who wrote mainly on realistic stream. In his novels, Safa looks inside of his characters' inner worlds. He doesn't care about the outer world around them. His heroes are in a psychological depression. When trying to solve these problems, Safa is also pessimistic. This pessimism, in fact comes from his own life. Meanwhile, *Dokuzuncu Hariciye Koğuşu* is the first Turkish novel that deals with human psychology (Çetişli, 2014, p. 271; Tekin, 2016, p. 163): "In the novel there is an analysis of an ill man's psychological situation. The hero of the novel has no name. This hero with no name is Peyami Safa, the author of the novel himself" (Güvenir, 2015, p. 256-57).

As stated above, *Dokuzuncu Hariciye Koğuşu* is a semi-autobiographical novel and opens with a scene from a children's hospital, in which the child hero narrates in the first person and waits for a medical diagnosis. The readers learn about the hospital corridor and around the clinic door through the impressions and thoughts of the hero in his mind. He is eight years old and he has been stricken with a bone disease for a long time. Besides, the unnamed hero will suffer from this disease throughout the novel as the author Peyami Safa lives himself. Again, like Safa in real life, the hero has a very gloomy and unhealthy outlook towards life. In accordance with the child hero's psychology, the hospital environment is narrated in a negative tone:

> The sick child who is tired of waiting for hours is scared when he is called inside the clinic. When he is, in the hands of his father, entering the room, a hot and stale air filled up by blood flies away the door. It hurts the nostrils of the waiting people for the doctor and then it sticks the walls of the long corridor like a whitewash without seen by anybody (Safa, 2000, p. 6-7).

The unfavourable physical description of the hospital corridor above reflects how his mental state is affected by his unhealthy physical condition. Like this, the rest of the novel is narrated through the thoughts of the unnamed hero. This narrative technique is provided by

the first person narrator and as it is stated above the narrator is the hero at the same time. The narration in the examples below reflects the hero's conscious and unconscious thoughts:

> I can't sleep.
>
> Dark corridor. The statues made of yellow candle. Any fistulas? Three. White goods and white shirts. Surgery is required, my leg will be shortened. Is it any good to stand like that? Don't you hear? I'm asking: There is an acquaintance doctor Ragıp. Detective M. Lökok and his friends in black cloak enter the restaurant. Dark stairs, skeleton, ghosts, a ribbon made of blood, drunkards, gunshots, a rolling under the stairs, a man is seen and disappeared under the coal gas lantern. Doctor Ragıp. Stars in the pool. A lemon is getting bigger and bigger. After that we don't speak this problem. Nüzhet's laugh and her inside: Poor thing she said, me is blood, pus, suppuration, serious man, I don't like innocent child. I want to be happy (Safa, 2000, p. 27-28).

In the paragraph above, as stated in the first part of the present study, the narration flows like a stream in a river which is called stream of consciousness. If it is noticed, sometimes related and sometimes unrelated sentences follow each other without stopping and constitute the narration in this way. Besides, the narration above only consists of the thoughts of the hero, who is the first person narrator at the same time. The narration consists of inconsistent and ungrammatical structures as well. This reflects the psychological state of the hero. He has been stricken by his leg disease for a long time and his knee is about to be cut off. His mood is not sane and he is in the midst of a psychological fit. Therefore, his flowing conscious and unconscious thoughts in fragmented sentences are the true examples of stream of consciousness delineated in the above. As in the same way, the sample below illustrates how the conscious and unconscious thoughts of the hero constitute the narrative flowing like a river:

> Suddenly my body gets loose, my shoulders fall.
>
> I put my head on the pillow.
>
> A soft tremble. A sleep tendency like inertia. Falling in some dozes and little nightmares. It's like they're calling my name. Some whisperings near my bed, a short dream unrelated to my life. Then a sudden awakening, unconscious some memories. A sudden rise of attention. Waiting for an event. An ache on my knee. Hardly can I toss and turn, I tighten my healthy knee. A relief. I get loose. A relief coming from something like that the laminated waistcoats are untying. I'm daydreaming (Safa, 2000, p. 32-33).

The state of the hero above is just after a sexual intimacy with his Grand Pasha's daughter Nüzhet. The mind of the hero is confused and he can't control his thoughts affected by his emotions towards her. Besides, his previous experiences with her merge with the present intimacy and this situation puts his psychology at the edge of an emotional crisis. His emotional desires are in conflict with his physical weakness and bone disease. So the narrative above consists of both sexual desires and physical sorrows in a chain of sentences that form stream of consciousness. In a similar situation below, the hero is in the midst of an emotional crisis:

> A city is running away from my back. Pincers on my knees. Sickness and nature. Some whiteness among pine trees. Anatomy! Anatomy! This is the first of the rest for you. Children at the door of our house, suddenly a sharp screen. Do we still endure? The bag my aunt holds out towards Pasha and contempt, sneer, hatred, authority, a length getting longer and shorter around the trembling of candle light are at the back of the compassion when Pasha extends his hand towards me. Live, moving eyes, coal black and motionless. Can't sleep, she says, I can't either, why can't you sleep? I thought something, so did I. A shawl on her shirt… A soft wind enters from the open door at the back of me. Where are my books? A completely naked, bright yellow, lengthy body. His cheeks fell and are stubbly. Horatio! Tell me a thing! What can I say my lord? (Safa, 2000, p. 44).

The hero's psychological turmoil above is related to his physical weakness coming from his bad knee as well as to his emotional envy of Nüzhet. After spending the whole day in the hospital and learning his knee is really in a bad condition, the hero comes to Grand Pasha's house where he stays temporarily during his medical treatment. There he learns Pasha's daughter Nüzhet to whom he loves, will engage with another man. Hence, his unhealthy physical condition is combined with his emotional feelings and the result is the psychological turmoil stated above. As in the examples above, again the scraps of conscious and unconscious thoughts are mingling in the head of the character. They are constructing a chain of related and unrelated sentences sequenced like a flow of river. Therefore the examples from *Dokuzuncu Hariciye Koğuşu* discussed above constitute the narrative which is called stream of consciousness. In the three examples above, the narration is full of the sentences which are fragmented, sometimes related but mostly unrelated. They are also connected to each other without a logical order. Sometimes, the narrative includes the traces of outer distractions for the hero. So, the stream of consciousness in *Dokuzuncu Hariciye Koğuşu* plays an important role in narrative technique and subject matter as well. On the other hand, the narrative technique in *Mrs Dalloway* below will have some differences from stream of consciousness discussed above.

Virginia Woolf and *Mrs Dalloway*

The author of the second novel handled in this paper, Virginia Woolf is accepted as one of the most important high modernists among with James Joyce and T.S. Eliot. Woolf is particularly renowned with stream of consciousness that she learned and developed from James Joyce. Besides, her interest in Sigmund Freud's theories on human psychology contributed her technique. However, Woolf's stream of consciousness is different from Joyce's. The stream of consciousness in James Joyce is a method which reflects the conscious and unconscious thoughts of the characters in sentences flowing like a river without any interruption and regardless of the punctuation marks. On the other hand, Woolf uses a subtler form of Jame's technique, which will be delineated below. To better understand Woolf's modernist writing style which has strong ties with her own traumatic biography, a brief mention of her life story follows as below.

Virginia Woolf was born on 25 January 1882, in London. His father was an eminent Victorian Sir Leslie Stephen (1832–1904). He was a distinguished author and critic who had Thomas Hardy, Henry James and George Meredith among his friends. Besides, many of the period's most notable intellectuals, artists and writers were visitors to the Stephen's. Her mother was Julia Duckworth. Virginia was the third of four children in the family. The eldest, Vanessa

(1879–1961) became an important avant-garde visual artist; the second, Thoby (1880–1906) died tragically young; and the youngest, Adrian (1883–1948), became a psychoanalyst and prominent pacifist. Virginia Woolf had an idyllic childhood in this intellectual family with Vanessa and Thoby and Virginia and Vanessa didn't have a formal school life like their brothers, but educated at home instead. However, she had sexual abuses in her adolescence by her half-brothers from her mother's first marriage. So, she was sexually troubled due to men in her whole life and had her first breakdown at the age of thirteen when her mother died in 1895. His father Leslie Stephen died in 1904 and then Virginia moved to Bloomsbury. It was a new period of freedom and independence for her. Vanessa founded the Friday Club which turned into Bloomsbury Group later, a society in which young, and at first, female, artists could meet, debate and exhibit their works. For example, the critic Lytton Strachey, the art critics Roger Fry and Clive Bell, Desmond and Molly MacCarthy, the artist Duncan Grant, the economist John Maynard Keynes, the novelist E. M. Forster and the political journalist and publisher Leonard Woolf were among the members. After Virginia and Leonard married in 1912, they founded Hogarth Press in 1917 which published first *Two Stories* (1917) and later her other books. On the other hand, Virginia had suffered from a precarious mental state since her mother's death when she was thirteen. Besides, in the rest of her life she was in a chronic depression, particularly in 1940, when their London house was bombed, the horror of war was added to her depression. Finally, on 28 March 1941, Virginia Woolf was overwhelmed by fear of her insanity affected by the war, she committed suicide by drowning herself in the River Ouse (Goldman, 2006, p. 3-24). The short biography of Virginia Woolf stated above is essential to delineate narrative technique of the novel in some ways. Firstly, Mrs Dalloway's psychological health is in ebbs flows like Virginia Woolf herself in real life. Secondly, Septimus Warren, war veteran commits suicide at the end of the novel like Virginia Woolf, which may imply the suicidal personality of the writer. And these psychological situations of the characters in the novel is directly related to the internal monologue which will be further discussed below.

Mrs Dalloway is an ordinary woman's experience on a single day in London. There are two main characters, Clarissa Dalloway, the eponymous and dominant one, and Septimus Warren Smith, a shell shocked veteran in the First World War. There is no ordinary plot in *Mrs Dalloway* since Woolf, as a modernist, thinks that there are no clear cut certainties and realities in the real life but just only the fragments that the people grasp in their inner worlds. The story begins on a day in June, 1923 when Clarissa Dalloway goes to a florist shop to buy flowers by her own hand for the home party in the evening. She meets Hugh Whitbread on the street, a friend of her and later her husband. At the same time, Septimus Warren Smith and his Italian wife Lucrezia walk around in the same street. When Clarissa comes back home, Peter Walsh, an ex-lover of her, visits her at 11 o'clock. At noon, his husband Richard Dalloway has a lunch with Hugh Whitbread at Lady Brouton's house. At 3 o'clock, he comes back home. In the afternoon, Clarissa's daughter Elizabeth and her history teacher Miss Doris Kilman go to a café after some shopping. At 6 o'clock in the evening, Septimus commits suicide by jumping out of the window. Finally, Dalloway family gives a party at night (Urgan, 2014, p. 105-6). Virginia Woolf, as a modernist author uses some narrative techniques. The main technique is constructing the narrative by jumping suddenly from one character's thoughts to another's within the same spatial scene. For this, Woolf uses free indirect speech as a narrative tool. In this method, "The internal monologues of a character combine with an external, unidentified voice to give us the impression that there is a narrator

talking directly to the reader" (Pattison, 1987, p. 61). So, different from stream of consciousness technique used in Safa's *Dokuzuncu Hariciye Koğuşu* above, in Woolf's *Mrs Dalloway* the reader can "follow both the characters' conscious, articulated thoughts and also their inner half-realized perceptions about themselves and the world around them and […] we feel that we are both inside and outside the characters at the same time" (Pattison, 1987, p. 61). For example, a big noise coming from a car's engine in the street brings together bystanders on the street and the people at the windows of their homes in the same scene:

> The violent explosion which made Mrs. Dalloway jump and Miss Pym go to the window and apologise came from a motor car which had drawn to the side of the pavement precisely opposite Mulberry's shop window. […] Edgar J. Watkiss, with his roll of lead piping round his arm, said audibly, humorously of course: "The Proime Minister's kyar." Septimus Warren Smith, who found himself unable to pass, heard him. […] Mrs. Dalloway, coming to the window with her arms full of sweet peas, looked out with her little pink face pursed in enquiry. Everyone looked at the motor car. Septimus looked. Boys on bicycles sprang off. Traffic accumulated. And there the motor car stood, with drawn blinds, and upon them a curious pattern like a tree, Septimus thought, and this gradual drawing together of everything to one centre before his eyes, as if some horror had come almost to the surface and was about to burst into flames, terrified him. The world wavered and quivered and threatened to burst into flames. It is I who am blocking the way, he thought. Was he not being looked at and pointed at; was he not weighted there, rooted to the pavement, for a purpose? But for what purpose? (Woolf, 2003, p. 11-12).

In the example above, with the help of free indirect speech technique the narration flows in the consciousness of characters interchangeably. Besides, the thoughts of Clarissa Dalloway and Septimus Warren Smith within the same scene on the street intermingle each other. Therefore, contrary to the monologism of the narrator in *Dokuzuncu Hariciye Koğuşu*, in *Mrs Dalloway* as a witty narrative technique, narrator slips from one consciousness of a character to the next in the form of interior monologue. So the narration flows like a river without any interruption. On the other hand, as a difficulty, the reader can't decide clearly when and where the third person narrator interrupts. Besides, the focalisation of the narration interchanges all the time between the third person narrator and the characters. But this narrative technique, different from the stream of consciousness used in *Dokuzuncu Hariciye Koğuşu*, invented by Virginia Woolf makes the reader to monitor both inside and outside of the characters' thoughts. For instance, this narrative technique connects Clarissa Dalloway with Septimus Warren Smith, she never knows or meets him through the novel though. As stated above, Septimus is a shell shocked veteran and he is schizophrenic as well. Septimus constantly thinks about his past, death and his dead friends:

> "It is time," said Rezia.
>
> The word "time" split its husk; poured its riches over him; and from his lips fell like shells, like shavings from a plane, without his making them, hard, white, imperishable words, and flew to attach themselves to their places in an ode to Time; an immortal ode to Time. He sang. Evans answered from behind the tree. The dead were in Thessaly, Evans sang, among the orchids. There they waited till the War was over, and now the dead, now Evans himself-

> "For God's sake don't come!" Septimus cried out. For he could not look upon the dead.
>
> But the branches parted. A man in grey was actually walking towards them. It was Evans! But no mud was on him; no wounds; he was not changed (Woolf, 2003, p. 52).

The narrative above is an example of the interior monologue. By the help of this technique, the reader learns from Septimus Warren Smith's thoughts that he lives both in the present and his past at the same time. As stated above, this situation results from the schizophrenic mental condition of Septimus. Besides, Virginia Woolf's own psychology and mental state is complex like Septimus Warren Smith's. Therefore, through interior monologue technique Clarissa Dalloway connects her own feelings and psychology with Septimus Warren Smith at end of the novel. When Clarissa hears his death at the party:

> The clock began striking. The young man had killed himself; but she did not pity him; with the clock striking the hour, one, two, three, she did not pity him, with all this going on. She must go back to them. […] But what an extraordinary night! She felt somehow very like him — the young man who had killed himself. She felt glad that he had done it; thrown it away. The clock was striking. The leaden circles dissolved in the air. He made her feel the beauty; made her feel the fun. But she must go back. She must assemble. She must find Sally and Peter. And she came in from the little room (Woolf, 2003, p. 135).

In the example above, Clarissa Dalloway wholly identifies herself with Septimus Warren Smith and she announces and approves his committing suicide both through the third person narrator and also her own point of view. Hence, having seen both the narrator and Clarissa's approval on his death, the reader also feels sympathy on Septimus Warren Smith's killing himself. And this is the ultimate target that Virginia Woolf aims at the end of *Mrs Dalloway* similar to Peyami Safa's in *Dokuzuncu Hariciye Koğuşu*. As Safa accomplishes to reflect the inner conflicts of his hero in *Dokuzuncu Hariciye Koğuşu*, Woolf suggests in *Mrs Dalloway* that the modern novel should reflect the different and complicated realities of the individuals living in the twentieth century, not like one the 19th century novelists claim and imitate in their novels. To achieve this aim, different from Safa's stream of consciousness, Woolf uses the interior monologue as the connecting narrative technique of different characters' thoughts at the same time and place.

Conclusion

In Peyami Safa's *Dokuzuncu Hariciye Koğuşu*, the hero and the narrator of the story are both the same person. Therefore, it is a autodiegetic narrator. Though the name of the hero is not told in the novel, most critics state that the hero is the author himself. Therefore, *Dokuzuncu Hariciye Koğuşu* is an autobiographical novel at the same time. This provides the narrator to reflect the hero's own thoughts and psychology to the reader directly. If we have a look at Peyami Safa's biography, we see that he had a bone disease on his right arm in his childhood. Hence, in *Dokuzuncu Hariciye Koğuşu* we observe firstly the sorrows of a child who is physically ill and then the psychological fits of a teenager who lives between ebbs and flows of his physical degeneration and physical desires. Besides, as stated above, the narrative based on the inner thoughts of the hero and this narrative method makes it the first Turkish psychological novel. To convey the inner thoughts and world of the hero, it is

observed that mostly stream of consciousness is used. In stream of consciousness, the inner thoughts of a character are represented in related and unrelated sentences which flow like a river without any interruption and any correct sentence structure and punctuation marks. Likewise, as given above, three times in *Dokuzuncu Hariciye Koğuşu* the conscious and unconscious thoughts of the hero are presented in chains of sentences which don't have ordinary structure and punctuation marks. The main reason of this method is to draw a more accurate picture of the hero's physical and psychological condition through stream of consciousness.

On the other hand, in *Mrs Dalloway*, Virginia Woolf uses interior monologue technique which is usually misused or understood as the same technique with stream consciousness. In interior monologue, a character only speaks to himself/herself through his/her thoughts regardless of any sensations coming from outer world. His/her thoughts are expressed in sentences without any interruption similar to the stream of consciousness technique stated above about Peyami Safa's *Dokuzuncu Hariciye Koğuşu*. However, Virginia Woolf's use of free indirect speech within her interior monologues makes it different from Safa's stream of consciousness. Hence, in Woolf's *Mrs Dalloway* the narrative mixes among the characters' own thoughts with the narrator's and so becomes more complex. The result is a unique technique belongs to Virginia Woolf which is different from both Joyce and Safa's stream of consciousness technique.

To conclude, the first novel studied in this paper which is Peyami Safa's *Dokuzuncu Hariciye Koğuşu* has a stream of consciousness method. Like James Joyce, Peyami Safa states his unnamed hero's conscious and unconscious thoughts in fragmented sentences for a while without any interruption. Therefore, Peyami Safa's use of stream of consciousness in *Dokuzuncu Hariciye Koğuşu* is similar to James Joyce's method. However, focusing on human psychology and using stream of consciousness method in his novels for the first time make Peyami Safa a distinguished and innovator modernist author of Turkish Literature. On the other hand, in *Mrs Dalloway* Virginia Woolf only presents the conscious thoughts of her characters which are refined and stated with the verb endings like 'she thought'. So, unlike Safa's *Dokuzuncu Hariciye Koğuşu*, Woolf uses a unique modernist narrative technique in *Mrs Dalloway* which is different from stream of consciousness and is a mixture of both interior monologue and free indirect speech. This point separates the both novels discussed in this paper according to their narrative forms. At the first sight, both *Dokuzuncu Hariciye Koğuşu* and *Mrs Dalloway* seem to have the same narrative technique which is called stream of consciousness. However, when they are analysed individually in detail, it is seen that only *Dokuzuncu Hariciye Koğuşu* uses stream of consciousness in the common way as it is usually defined to reflect the inner conflicts of its unnamed hero. On the other hand, *Mrs Dalloway* uses subtler and more complex method of narration which is called interior monologue to combine different characters' thoughts within the same time and place. Therefore, the comparative study conducted in this paper indicates that although literary works of different languages and cultures seem to have similar literary forms, such as the narrative techniques in this study, they may have some differences in the techniques they used as a method to fulfill their own aims and these differences make them unique form of literary method.

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